

James Way

Tenor



“With a natural command of the stage, James Way ... was a **consistent** scene stealer ... His voice was lush and nimble”
The New York Times

Tenor **James Way** is fast gaining international recognition for the versatility of his voice and commanding stage presence. James is passionate about a career taking in a variety of music as both performer and artistic director. Having followed his initial interest in baroque music through the young artist programmes of Les Arts Florissants and the Orchestra of the Age of Enlightenment he immediately became in demand as a soloist for conductors including William Christie, Rene Jacobs, Harry Bicket and Trevor Pinnock.

Equally comfortable in later repertoire his performances include **Flute** in Britten’s *A Midsummer Night’s Dream* with Dalia Stasevska at Glyndebourne Festival and also for Garsington Festival under Douglas Boyd, **The Son** in Laurent Pelly’s production of *Les Mamelles de Tirésias* (winner of Best New Opera Production at the 2022 Opera Awards)

with Robin Ticciati also for Glyndebourne Festival, **Holy Fool** *Boris Godunov* with the Philharmonia Orchestra under Jakub Hrůša. **Lechmere** *Owen Wingrave* for Grange Park Opera, **Sellem** in Stravinsky’s *The Rake’s Progress* with the Munich Philharmonic and Barbara Hannigan and a number of performances of Stravinsky’s *Pulcinella* with orchestras including the Gothenburg Symphony Orchestra, Swedish Radio Orchestra, Copenhagen Philharmonic with Barbara Hannigan, Scottish Chamber Orchestra and Orchestra Sinfonica de Milano with Alpesh Chauhan OBE.

This coming season’s highlights include returning to Glyndebourne for Britten’s *A Midsummer Night’s Dream* **Flute** with Bertie Baigent, Hans Zender’s arrangement of Schubert *Winterreise* with the Belgrade Philharmonic Orchestra, Bach *St Matthew Passion* with Antwerp Symphony Orchestra and Laurence Cummings, Bach *St John Passion* with Orchestra of the Age of Enlightenment and l’Opera Royal de Versailles, a tour of Mozart’s *C Minor Mass* with the Orchestra of the 18th Century as well as projects with Les Arts Florissants.

In demand as an interpreter of Handel, his performances of *Messiah* have won praise with orchestras internationally including Handel & Haydn Society Boston, Les Arts Florissants, Freiburger Barockorchester, Orchestra of the Age of Enlightenment and Dunedin Consort. His debut as **Jupiter** in Handel *Semele* at the Musikverein was the start in a long line of Handel roles including **Samson** (title role), **Acis** and **Damon** *Acis & Galatea* and *L’allegro, il Penseroso ed il Moderato*. He performed **Zadok Solomon** with Harry Bicket & the English Concert at Carnegie Hall, **Lurcanio Ariodante** with Il Pomo d’Oro and *La Resurrezione* with Marc Minkowski and Les Musiciens du Louvre.

Other recent highlights include *Die Schöpfung* with the CBSO under Kazuki Yamada, the **Young King** in George Benjamin’s *Lessons in Love and Violence* with Orchestre de Paris conducted by the composer, Bach *St Matthew Passion* with Les Talens Lyriques under Christophe Rousset and as the Evangelist with the Irish Baroque Orchestra and Peter Whelan and *Acis & Galatea* **Acis** and *L’incoronazione di Poppea* **Lucano** with Harry Bicket and the English Concert.

James has a growing discography including Handel *L’Allegro, il Penseroso ed il Moderato* with Les Arts Florissants and William Christie and Stanford *Requiem* with the City of Birmingham Symphony Orchestra, on Hyperion, ‘Songs of Faith, Love and Nonsense,’ a disk of Stanford songs recorded with Roderick Williams and Andrew West, Purcell’s *Fairy Queen* with Gabrieli Consort, conducted by Paul McCreesh and *King Arthur*, which won BBC Music Magazine’s Recording of the Year. His latest album with Delphian alongside pianist Natalie Burch of Britten’s *Canticles* has been nominated for a 2025 Gramophone Award.

James is a former Britten-Pears Young Artist, and was awarded an Independent Opera Voice Fellowship. He was the winner of the Second Prize in the 62nd Kathleen Ferrier Awards at Wigmore Hall.

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